

2028-29

edward johnson building
faculty of music
university of toronto



FACULTY ARTISTS SERIES

PROGRAM IV

WALTER HALL

SATURDAY, MARCH 26, 1983

8 P.M.

PROGRAM

Sonata No. 1 in F minor, Op. 80

SERGEI PROKOFIEV

Andante assai
Allegro brusco
Andante
Allegroissimo

VICTOR DANCHENKO, Violin
HELENA BOWKUN, Piano

Cantata (1952)

IGOR STRAVINSKY

Words anonymous, 15th - and 16th - century English lyrics.

For Soprano, Tenor, Female Chorus and a small Instrumental Ensemble.

A LYKE - WAKE DIRGE - VERSUS I

(Prelude)

RICERCAR I (soprano)

A LYKE - WAKE DIRGE - VERSUS II

(First Interlude)

RICERCAR II (tenor)

A LYKE - WAKE DIRGE - VERSUS III

(Second Interlude)

WESTRON WIND (soprano and tenor)

A LYKE - WAKE DIRGE - VERSUS IV

(Postlude)

JOHN HAWKINS, Conductor

MARTHA COLLINS, Soprano

JAMES MCLEAN, Tenor

VIRGINIA MARKSON, PATRICIA CREIGHTON, flutes

MELVIN BERMAN, Oboe

LESLEY YOUNG, Oboe and English Horn

DOROTHY LAWSON, Cello

MEMBERS OF THE CONCERT CHOIR

(WILLIAM WRIGHT, Director

MICHAEL MULROONEY, Assistant Conductor)

In addition he conducted master classes of international renown before coming to Canada in 1965. He continues to receive plaudits from his ever-growing international audience.

JOHN HAWKINS joined the staff of the Faculty of Music in 1970 and specializes in teaching of twentieth century repertoire.

A composer with an increasingly wide reputation, his recent works include Prelude and Prayer (premiered by the Toronto Symphony under Andrew Davis with tenor soloist James McLean), Dance, Improvisation and Song for clarinet and piano, Breaking Through - A Musical Entertainment for Three Performers (first performed in January with David Kent, percussion, Christine Folick, soprano, and the composer at the piano) and Three Songs for Tenor and Harp recently premiered by James McLean and Gianetta Baril.

DOROTHY LAWSON, cello, graduated from the Faculty of Music in 1979, receiving the Eaton Graduating Award.

VIRGINIA MARKSON, flute, is a member of the Canadian opera company orchestra and a chamber music coach at the Faculty of Music.

JAMES McLEAN, tenor, Toronto born and educated, received his Bachelor of Music Degree in Performance and was awarded the Eaton Graduating Award for outstanding achievement. He has performed extensively throughout Canada in opera, recital and on radio and television. He spent the summer of 1980 working with Sir Peter Pears in England on an Aldeburgh Foundation Scholarship.

VLADIMIR ORLOFF, a professor at the Faculty of Music, born in Odessa, made his debut in 1947 with the Bucharest Philharmonic, was awarded first prize at the Bucharest International competition in 1953, Warsaw in 1955 and Geneva in 1957. His career has taken him to four continents and following a period with the Vienna Philharmonic and a Professor Extraordinaire at the Vienna Academy, Orloff joined the Faculty of Music where along with his busy teaching schedule, he manages to continue his international career.

Toronto born PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudolf Serkin. Since then she has performed in concert, on radio, television and with major symphony orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist has become widely known with numerous appearances at the Marlboro Festival and with several international ensembles. As a professor at the Faculty of Music she performs frequently with many of her colleagues.

LESLEY YOUNG, oboe and English horn, is a member of the Canadian opera Company orchestra and teaches oboe at the Faculty of Music.

Sopranos

Judy Anzelc
Elspeth Beagrie
Jo-Ann Crowell
June Crowley
Anne Darling
Gloria Fralick
Victoria Pinnington
Christine Sawicki
Amanta Scott

Altos

Maria Case
Dale Davis
Aurelie Desmarais
Louise Drapeau
Cheryl Hauser
Jackie Hawley
Judy Landon
Janet Peaker
Celine Staveley
Sheila Wills

INTERMISSION

Trio in B Major, Op. 8
Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

JOHANNES BRAHMS

LORAND FENYVES, Violin
VLADIMIR ORLOFF, Cello
PATRICIA PARR, Piano

MELVIN BERMAN, oboe, is a professor at the Faculty of Music, an active soloist, chamber music performer and clinician. He was principal oboe with the Montreal Symphony and a professor at McGill University before coming to Toronto.

Toronto born HELENA BOWKUN, pianist, has performed in recital on television and radio, and with orchestras in Canada, United States and France. She graduated from the Faculty of Music with a Bachelor of Music degree in Performance as a student of Pierre Souvairan and Anton Kuerti. Her performance of Rachmaninov's Second Piano Concerto in her debut appearance with the Toronto Symphony brought a standing ovation.

MARTHA COLLINS, Ottawa born Soprano, graduated from the Faculty of Music's Bachelor of Music in Performance degree program in 1980 and is presently in the Opera Diploma program, where she has already performed several major roles. A many-time scholarship winner, Miss Collins is already well-known as a recitalist and performer with exceptional musical gifts.

PATRICIA CREIGHTON, flute, is a fourth-year student in the Bachelor of Music in performance program.

VICTOR DANCHENKO, Russian born violinist, performed extensively in the Soviet Union, Bulgaria, Roumania, Yugoslavia, Italy, Senegal and Mauretania before immigrating to Canada where he has already made a formidable reputation as well as highly successful debuts in London and New York. He is an instructor at both the Faculty of Music and the Royal Conservatory of Music.

LORAND FENYVES, a professor of the Faculty of Music, started his concert career in his native Budapest and on the eve of World War II moved to Israel where he founded the Israeli String Quarter and was co-founder of the Israeli Academy of Music in Tel Aviv. For many years the concertmaster of L'Orchestre de la Suisse Romande, he performed almost the entire concerto repertoire with that orchestra.

CANTATA (1952) - Stravinsky

for Soprano, Tenor, Female Chorus and a small Instrumental Ensemble

A LYKE-WAKE DIRGE**VERSUS I****Prelude**

This ae nighte, this ae nighte,
 Every nighte and alle,
 Fire and sleete and candlelighte;
 And Christe receive thy saule.
 When thou from hence away are past,
 Every nighte and alle,
 To Whinnymuir thou com'st at last;
 And Christe receive thy saule.

RICERCAR I

(Soprano)

The maidens came . . .
 The maidens came when I was in my mother's bower.
 I had all that I wolde.
 The baily berith the bell away,
 The lilly, the rose,
 The rose I lay,
 The silver is whit, red is the golde,
 The robes thay lay in fold;
 The baily berith the bell away,
 The lilly, the rose, the rose I lay;
 And through the glass window shines the sone.
 How should I love, how should I love and I so young?
 The baily berith the bell away,
 The lilly, the rose, the rose I lay.
 For to report it were now tedious:
 We will therfor now sing no more
 Of the games joyus
 Right mighty and famus Elizabeth, our quen princis,
 Prepotent and eke victorius,
 Vertuos and benign,
 Lett us, lett us prey all
 To Christ Eternal,
 Which is the heavenly King,
 After ther liiff grant them
 A place eternally to sing.
 Amen.

A LYKE-WAKE DIRGE**VERSUS II****First Interlude**

If ever thou gav'st hos'n and shoon,
 Every nighte and alle,
 sit thee down and put them on;
 And Christe receive thy saule.
 If hos'n and shoon thou ne'er gav'st nane,
 Every nighte and alle,
 The whinnes shall pricke thee to the bare bane;
 And Christe receive thy saule.

RICERCAR II

(Tenor)

To-morrow shall be . . .

(SACRED HISTORY)

Tomorrow shall be, shall be my dancing day,
 I would my true love did so chance to see the legend of my play,
 To call, to call my true love to my dance.
 Sing, oh, my love, oh, my love, my love, my love,
 This have I done for my true love.
 Then was I born of a Virgin pure, of her I took fleshly substance;
 Thus was I knit to man's nature,
 To call, to call my true love to my dance.
 Sing, oh, my love, oh, my love, my love, my love,
 This have I done for my true love.

In a manger laid and wrapp'd I was,
 So very poor, this was my chance,
 Betwixt an ox and a silly poor ass,
 To call, to call my true love to my dance.

Then, then afterwards baptiz'd I was,
 The Holy Ghost on me, on me did glance,
 My Father's voice, my Father's voice heard from above,
 To call, to call my true love to my dance.

Into the desert I was led, where I fasted without substance;
 The Devil bade me make stones my bread,
 To, to have me break, to have me break my true love's dance.

The Jews on me they made, they made great suit,
 And with me made great variance;
 Because they lov'd darkness rather than light,
 To call, to call my true love to my dance.

For thirty pence Judas me sold,
 His covetousness, his covetousness for to advance;
 Mark whom I kiss, the same do hold,
 The same, the same is he shall lead the dance.

Before Pilate the Jews me brought,
 Where Barabbas had deliverance, they scourg'd, they scourg'd me and
 Judg'd me to die to lead the dance. set me at nought,

Then on the cross hang'd I was,
 Where a spear to my heart did glance,
 There issu'd forth both water and blood,
 To call, to call my true love to my dance.

Then down to Hell I took my way
 For my true love's, for my true love's deliverance,
 And rose, and rose again on the third day
 Up to my true love, up to my true love and the dance.

Then up to Heav'n I did ascend,
 Where now I dwell, where now I dwell in sure substance,
 On the right hand of God, that man
 May come, may come unto the gen'ral dance.

A LYKE-WAKE DIRGE**VERSUS III****Second Interlude**

From Whinnymuir when thou may'st pass,
 Every nighte and alle,
 To Brigg o' Dread thou com'st at last;
 And Christe receive thy saule.

From Brigg o' Dread when thou may'st pass,
 Every nighte and alle,
 To purgatory fire thou com'st at last;
 And Christe receive thy saule.

WESTRON WIND

Westron wind, westron wind, when will thou blow,
 The small rain down can rain,
 Westron wind, westron wind, when will thou blow,
 The small rain down can rain.
 Crist, Crist, if my love were in my armis,
 And I in my bed again.
 Westron wind, westron wind, when will thou blow, when will thou blow,
 The small rain down can rain.
 Westron wind, westron wind, when will thou blow,
 The small rain down can rain,
 Westron wind, westron wind, when will thou blow,
 The small rain, the small rain down can rain, can rain.

A LYKE-WAKE DIRGE**VERSUS IV****Postlude**

If ever thou gav'st meat or drink,
 Every nighte and alle,
 The fire shall never make thee shrink;
 And Christe receive thy saule.

If meat or drinke thou never gav'st nane,
 Every nighte and alle,

The fire will burn thee to the bare bane;
 And Christe receive thy saule.

This ae nighte, this ae nighte,
 Every nighte and alle,
 Fire and sleete and candlelighte;
 And Christe receive thy saule.